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ARCHITECTURAL CRITICISM.

THE Williams Residence at Hartford, Conn., by Andrews, Jacques & Rantoul (Plates LXXI-II), is a country house of unusual dignity and worth, the rear by no means so good as the front, which is at once powerful and domestic. It is not quite the type of building for a genuine country house and is in fact a detached city dwelling. The influence of French work is apparent throughout; the proportions have the studied qualities of that style, and the balance is excellently maintained by the piazza against the one-story extension. The treatment of the chimneys and of the enclosed piazza are exceptionally good, while the method of handling the dormers is both unusual and successful. The house reminds one of the school building at Briarcliff, with the broad overhanging cornice and effective brickwork, and the style is so individual that it is surprising to see it so equally well managed by different architects.

THIS country house of Robert Schutz, Hartford, Conn., Charles A. Platt, architect (Plates LXXIII-IV), needs little said about it. Mr. Platt's work is so invariably dignified and beautiful that criticism fails, and his houses present always the same characteristics of simple effective mass, excellent choice and arrangement of materials and beautiful detail. This like many of the others is along simple Colonial lines with detail of somewhat more dignified character than the usual Colonial work. A very noteworthy feature of this, as of many other of his houses, is an excellent treatment of the service portion, screened from the main building, but in such a manner as to make the screen itself a thing of architectural beauty. The house differs in no marked manner from about five hundred other houses recently erected, but it is the "class" of them all. Charles A. Platt's unerring instinct of proportion and his thoughtful attitude displayed in the choice of detail is the underlying cause of this, and one never feels in his work that he has designed a façade without regard to perspective and surroundings. He thinks in the round, a quality in itself not unusual, but too often disregarded for proportions correct in elevation.

THE use of clay materials, terra cotta and brick, is increasing not alone in quantity, but also in artistic value in this country, and the example shown in the detail of the interior of St. Francis de Sales, Philadelphia, Pa., Henry D. Dagit, architect (Plate LXXV), represents about the highest achievement at the present time. The enrichment of the wall surfaces with terra cotta work is most beautifully done, and the magnificent arches, and elaborate cornice show what wonderful effects can be obtained from materials up to the present so little considered, and constitute an element as remarkable as the architecture. The style employed, a sort of combination of Byzantine and Romanesque, requires a mind out of the ordinary and as resourceful as refined; with the many small and involved features it is no easy task to attain simplicity of general effect with exceeding richness of detail, and it is no mean achievement to have designed an interior like this.

IT is encouraging to note the increasing number of buildings designed in the Gothic style and the very admirable standard of excellence sought for and in many cases achieved. While there are certain features in the Scottish Rite Cathedral, Fort Wayne, Ind., Mahurin & Mahurin, architects

(Plates LXXVI-VIII), with which the writer is not entirely in sympathy, it is as a whole an excellent piece of design. The choice of materials, the method of joining the rough stone, and the relation obtaining between the side and the front are all most satisfactory. To speak of them at once and get done with them, its weak features seem to be slightly too rough stone work, and an entrance porch not entirely suited to its position. This entrance porch, admirably designed in itself, seems a trifle over scaled, and the motive as a whole has not quite sufficient connection with the main building; one expects a recessed entrance rather than a protruding one. The façade is in itself truly delightful, if we omit the entrance feature from consideration. The sky line is especially picturesque, and suggests the method of roofing the building as it undoubtedly is, and ought to be, and the relations between the windows in the different stories, and the treatment of the enclosed stone work are exceedingly satisfactory. The corner towers are delightful; admirable in proportion, they take their place as secondary masses without obtrusiveness. The auditorium is a piece of real design of high quality; the ceiling treatment, the great proscenium arch, the arrangement of the seats, and the decorative painting of the walls are all alike, good, while the lighting fixtures are of rare excellence. The building as a whole, both in the interior and in the exterior, exhibits the utmost fitness of its design to its purpose. It can conceivably be nothing else than a club house of a secret order, and has that quality in a like degree with a building of utterly different design, the Masonic Temple in Brooklyn, designed by Lord & Hewlett and Pell & Corbett. This expression of an ideal in material form is one of the most difficult things to do; we all know that a theatre should be treated in a manner light and gay, but the attempt at gaiety too often reminds one of a face painted to look healthy; the attempt is too apparent. In the same way the homes of these secret orders are often either bizarre or forbidding; they suggest neither dignity nor secrecy, but just plain queerness. It is in its success in expression of purpose as much as in its genuine and very considerable architectural merit, that the excellence of the Fort Wayne building lies.

THE high office building is probably the one problem which presents itself to American architects around which most discussion and criticism has been centered. It is a problem with which Americans alone are concerned as in Europe there is neither occasion nor desire for buildings of this character, and in almost all European cities the building laws very wisely prohibit buildings of excessive height in proportion to the street. It seems that New York alone among cities presents a condition which really calls for tall buildings. The cramped and narrow island by its form prohibits expansion from its business centers, otherwise than north and south or vertically, and as a close relation to these centers is essential the buildings are restricted to a very small area and high buildings become, therefore, essential. The skyscrapers, of which so many have recently been erected in cities of lesser importance, as for example, Newark, Atlanta, Baltimore and New Orleans, have no real reason for being, other than their advertising value, and this is to some extent true also in New York. For some reason not readily apparent, the large buildings have confined themselves within the blocks limited on the east and west by William and Greenwich streets, when expansion both to the west and east would still give sufficiently near relationship to the business center. Of course, the office buildings have some positive value in that offices in the upper stories are light, cool and airy, but with the great increase in the number of sky scrapers the advantage is by no means so marked, and the decrease in light and air in the lower stories is very considerable. The Liberty Tower, Henry Ives Cobb, architect (Plates LXIX-LXX), has this advantage in position, that it has streets on three sides, although one of them (Liberty Place) is a narrow alley; there will, therefore, always be a fair amount of air.

The architect has selected for his style the one which seems, at least to me, to present the greatest possibilities for successful design, that is an adaptation of Gothic. The strong horizontal lines of Classic architecture can hardly be successfully used in a high building, although it seems likely that McKim, Mead & White's new Municipal Office building may disprove this. The vertical lines must, however, be preserved, strengthened toward the base and very firmly marked, a combination to which the Gothic style most readily lends itself. The *Times* Tower and the West Street building are familiar examples of Gothic design, and almost the only ones in the city in which it has been used with any logic; they also are generally considered the most successful office building design we have, and this is probably due in about equal proportions to the style employed and the skill of the architects. Certainly the *Times* Tower is a great improvement on the Telephone Building designed by the same architects, and the West Street building is far better than the excellent Broadway Chambers of which Mr Gilbert was also the architect. Mr Cobb, the architect for the Liberty Tower has also done one or two office buildings in New York, the names of which at the moment do not come to mind, but they are far below the very high standard of the Tower. Both the West Street building and the Liberty Tower have employed a high sloping roof to complete the structure and that this is a more desirable termination than a plain flat deck is generally conceded. The old Home Life building, one of the first tall buildings employing this pyramidal termination, was for a long time the best of the office buildings and the two enormous towers lately erected, the Singer and the Metropolitan, have both been finished with a very distinct roof, giving a form and shapeliness to the structures impossible of attainment in any other way. The last word has by no means yet been said in tall building design, but if one can conceive of a building having in a general way the characteristics of the West Street and *Times* Buildings and the Liberty Tower, but with the vertical shafts even more marked, treated perhaps in some such manner as the Wertheim department store in Berlin, the roof line as strongly emphasized as in the Liberty Tower, and the termination of the stone piers even more decorated and lightened than is the case in either the West Street building or the Liberty Tower, we would seem to be on the right track. A thing so novel as a building of 25 or 30 stories on a small base must necessarily have a pretty thorough "try out" before a conclusion of finality is reached, and although there have been plenty of buildings erected in this country which might have been steps toward the solution of this problem the owners have seen fit in many cases to give them (with the stupidity so deplorably usual in artistic matters in America) to architects whose knowledge was commercial only, and the biggest part of these experimenters have concerned themselves only with a rigid construction of the building law and a determined attempt to get the utmost space possible on every floor for the least amount of money, with beauty as a pure after-thought. I do not know whether Americans will ever discover that an exterior to a building is quite as much an asset as light and floor space; its advertising value is immense and advertising is the one factor whose strength to-day is constantly growing. Perhaps eventually it will even achieve so desirable a result; this would indeed be a curious state of things, but it is by no means unlikely; the advertising men and many of them of great culture and broad outlook who not only rejoice in the artistic but see its commercial value in the high standard of modern advertising pictures often surpassing the best of magazine illustration is proof enough. And the advertising men are coming to have more and more to do with all features of a business which has to do with facilitating sales; they have improved the quality of our speculative real estate development; they have improved the design of our department stores, and they may in time help our office buildings.

FORT WAYNE SCOTTISH RITE CATHEDRAL.

THE Fort Wayne Scottish Rite Cathedral, is designed in a modification of sixteenth century Gothic architecture, united with that Mediaeval spirit, closely associated with Masonic guilds. As Masonry is intended to symbolize perfect man, and perfect man the cubic stone or the first or Corner Stone of the Temple, the Cathedral presents to the outward eye, by its symmetry and uniformity of material, in a pronounced way, the truths that are so forceful in these external forms. To the uninitiated as well as the initiated, there is presented a certain relationship that cannot be misunderstood, which truths are intended to delight the eye, and the deep inculcations to develop the soul.

The building covers an area of 80 feet in width by 130 feet in depth, with the exception of the front, which has a width of 88 feet and a vestibule projection of 13 feet, with the steps starting directly from the sidewalk, making the full depth of the building occupy the full depth of lot, 150 feet.

The building is thoroughly fireproof in its construction, has an exterior of Indiana Oolitic limestone, with a combination of smooth and rock face. The roof is constructed of steel and concrete.

The height of the building above the sidewalk is about 85 feet. The four corners are emphasized with low towers or pavilions, which provide space for stairways and elevators, and are entirely separated from the other parts of the building.

The approach to the building is up a broad flight of five steps into a vestibule, 30 feet by 11 feet, continuing five additional steps to the first floor, which has an elevation of 6 feet above the sidewalk.

The entrance is through a high mullion Gothic arched opening, flanked on either side with twin Pylons embellished with electroliers. The entrance leads into a Gothic hall, 30 feet by 17 feet. At the right is the passenger elevator. At the left is a stairway, 6 feet in width, leading to the basement and to the floors above.

In the basement of the building, which has an elevation of five feet above the sidewalk, is the check room, 48 feet by 21 feet, a men's toilet room, billiard room, and space for bowling alley. Besides these conveniences, provision is made for the heating and ventilation apparatus, fuel room, work shop and engineer's room. This latter is reached by a side rear entrance, also serving as means of egress for assistants and musicians at the time of a convocation banquet.

On the first floor is the banquet hall, size 77 feet by 82 feet, with a balcony at the front for visitors and at the rear for musicians. The banquet floor and gallery provide a seating space for nine hundred to one thousand.

Immediately in the rear of the banquet hall is the kitchen, 60 feet by 24 feet, provided with the necessary store room, cold storage room and dish pantry.

The second floor is adapted to the social features of the building and provides for a ladies' parlor, 23 feet by 33 feet, in immediate connection with the elevator hall and a ladies' retiring and toilet room.

In the center of the building, including the "Approach" over the front entrance, is the library, 30 feet by 62 feet. Directly back of the library and ladies' parlor is the social room, 54 feet by 48 feet, and in immediate connection with the social room is the Lodge of Perfection room, or business room of the bodies.

All these rooms open en-suite with large sliding doors. In connection with the library and stair-hall is the secretary's office, 22 feet by 17 feet, and a men's toilet room.

The extreme rear of the building, previously referred to as the kitchen, is separated from the other portion of the building by brick walls, which extend up to the auditorium floor, and there form a space for the stage.

This space, 51 feet by 16 feet, on the social room floor, separated by brick walls, provides accommodation for officers' robing and dressing rooms. In connection with this is a toilet room and an officers' retiring room. These rooms are reached by a special stairway from the side rear entrance, reaching the kitchen floor and to the stage.

The Consistory Auditorium is on the third floor and is provided with a scenic stage, 60 feet by 24 feet in depth, with a full depth of the stage of 32 feet and a proscenium opening of 35 feet. This stage has an elevation of 2 feet above the floor, with a floor working space in front of 41 feet by 56 feet. In connection with the stage, are property rooms, toilet rooms, fly-galleries and a thorough equipment of stage scenery.

At each side of the stage are two boxes, to provide space for visiting dignitaries.

The Auditorium is 75 feet by 84 feet, and is arranged on three sides in an ampitheatre form, the first tiers of seats being at an elevation of 4 feet above the floor, and they then rise in tiers 2½ feet each to the height of six tiers on the sides and to the height of eight tiers at the end. This arrangement provides for the seating capacity of five hundred and fifty, and the sharp elevation of the various tiers affords each visiting brother a full and perfect view of the working floor and stage.

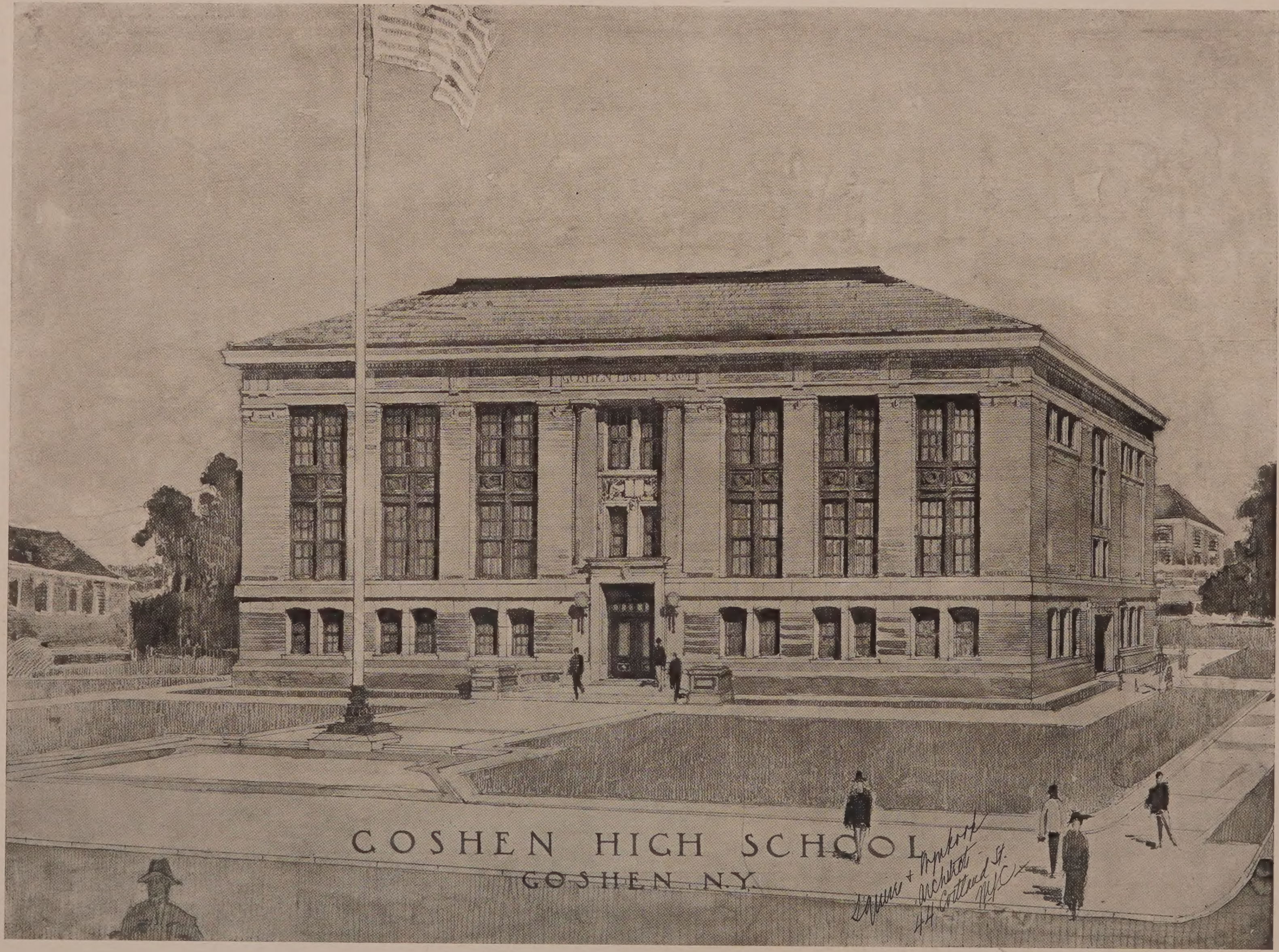
On this floor underneath the Ampitheatre is provided space for candidates' room, assembly room and ritual work rooms.

There is a 14 foot wide corridor across the front of the building, connecting stair hall and elevator hall, with a private entry room between corridor and Consistory Auditorium.

The Consistory Auditorium has a height of 35 feet, with a groined and arched ceiling, carrying with it the characteristics of the cathedral.

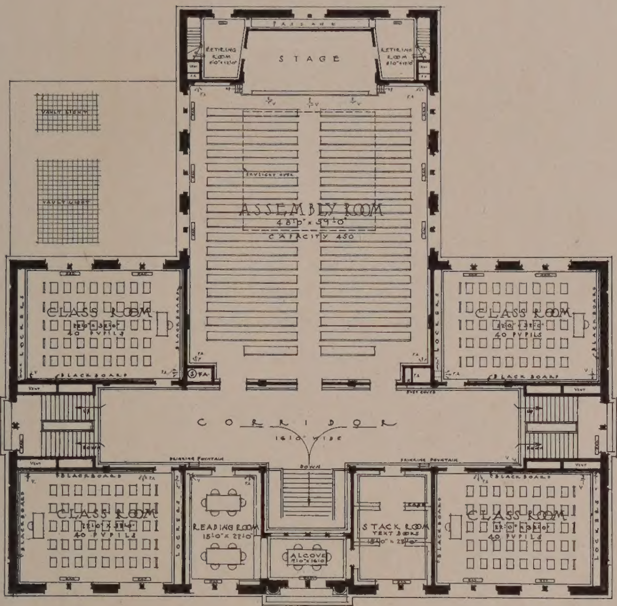
At the opposite end from the stage is the organ loft and choir gallery. The proscenium opening before referred to,

(*Continued page 129*)

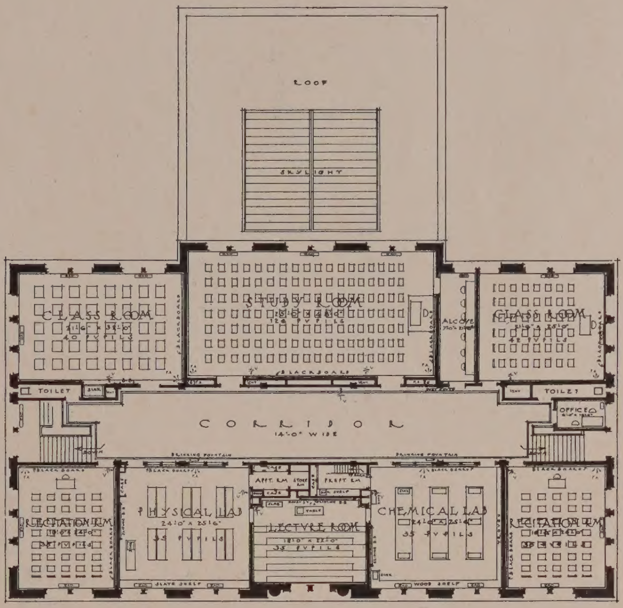


COMPETITIVE DESIGN, GOSHEN HIGH SCHOOL, GOSHEN, N. Y.

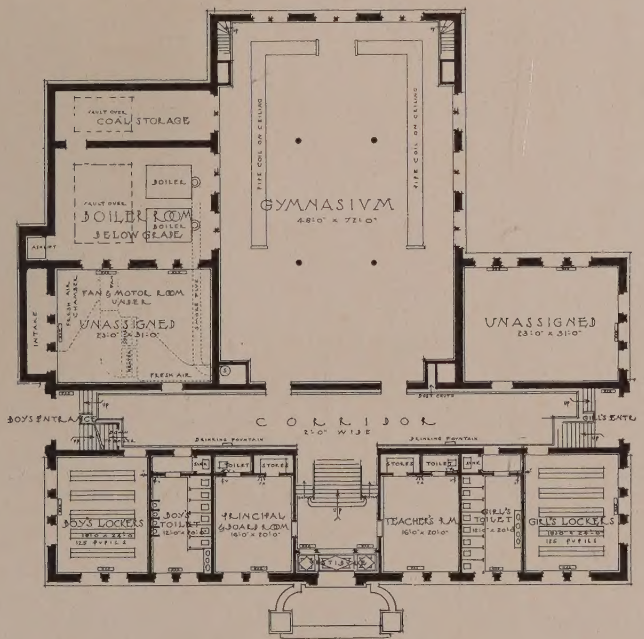
Squires & Wynkoop, Architects.



First Floor Plan.

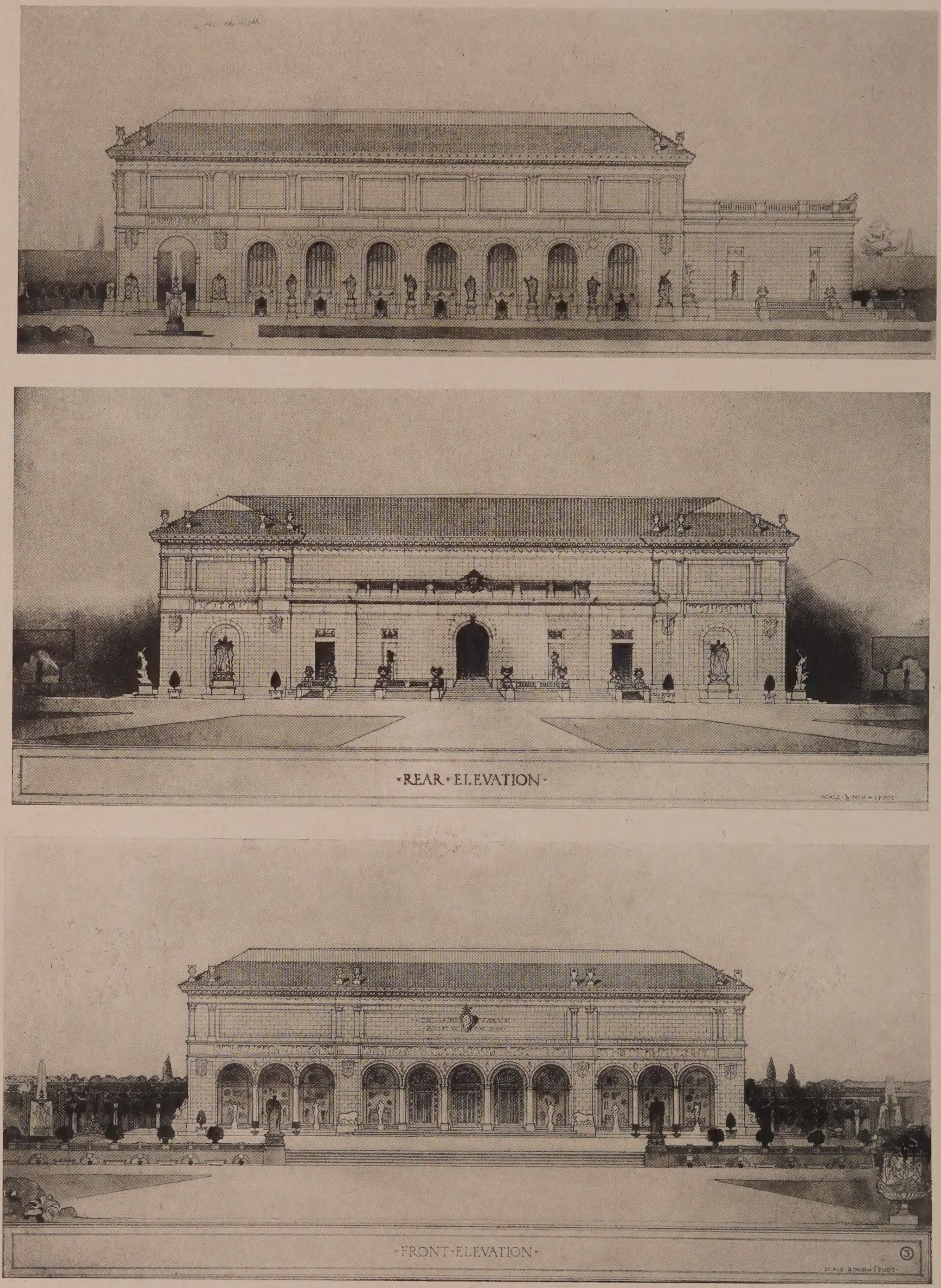


Second Floor Plan.

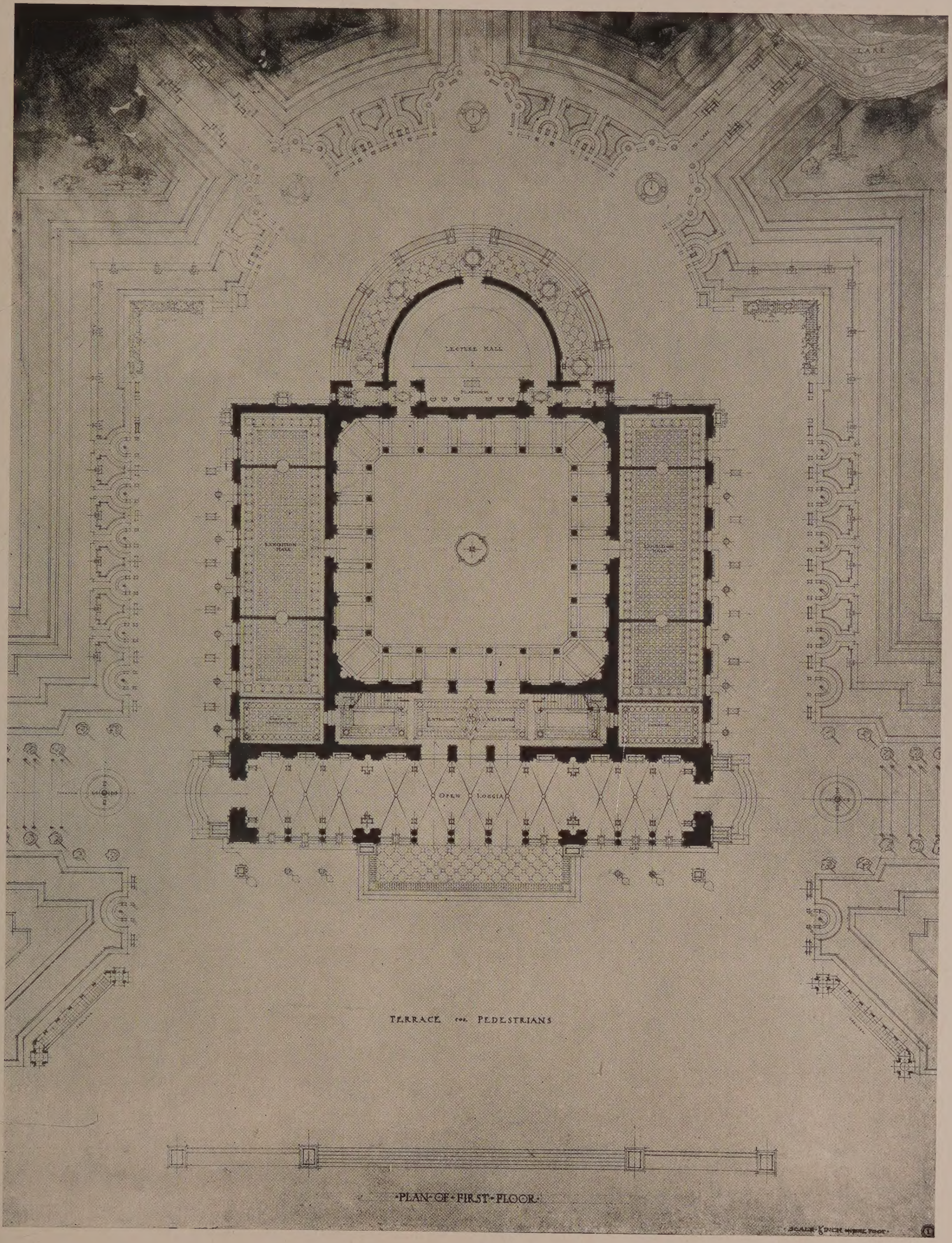


Basement Plan.

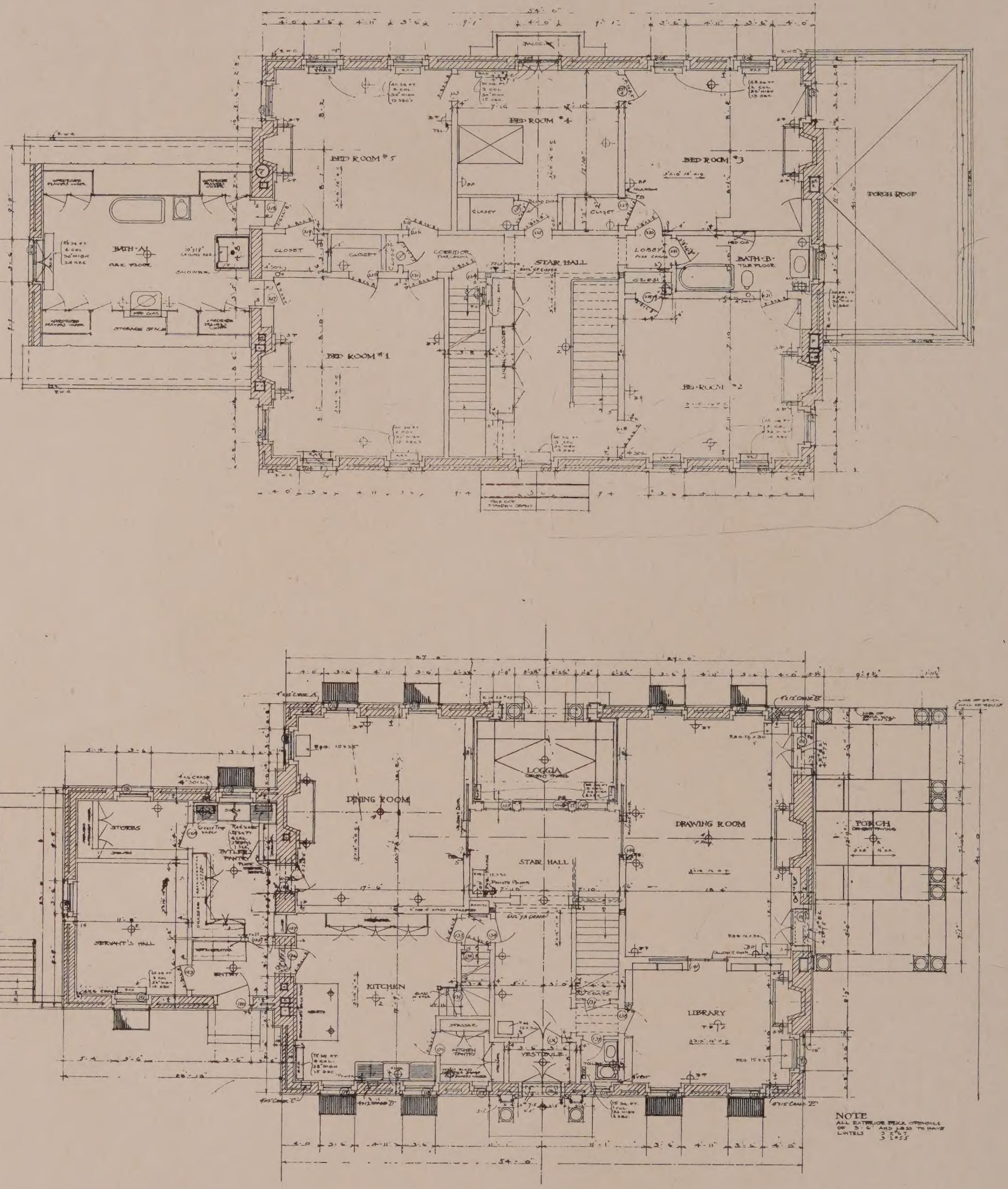
PLANS, GOSHEN HIGH SCHOOL, GOSHEN, N. Y. Squires & Wynkoop, Architect.



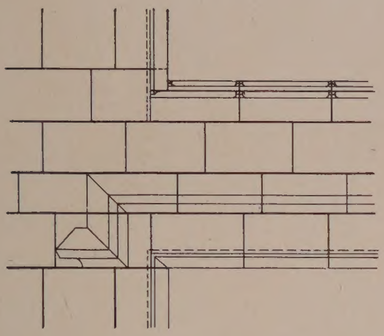
COMPETITIVE DESIGN. PLACED II. SIDE, REAR AND FRONT ELEVATIONS, DELGADO MUSEUM OF ART, NEW ORLEANS, LA.
Emile Levy, Architect.



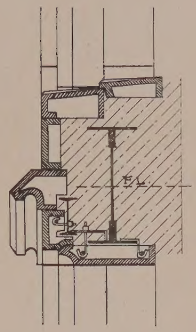
COMPETITIVE PLAN. PLACED II. DELGADO MUSEUM OF ART, NEW ORLEANS, LA. Emile Levy, Architect.



PLANS, COUNTRY HOUSE, ROBERT SCHUTZ, HARTFORD, CONN. (Plates LXXIII and LXXIV). Charles A. Platt, Architect.



DETAIL OF 4TH STORY WINDOW



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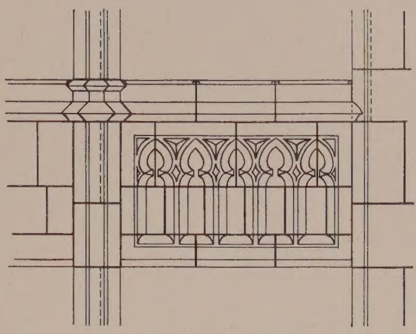
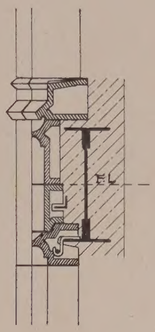


DETAIL OF TYPICAL SPANDREL



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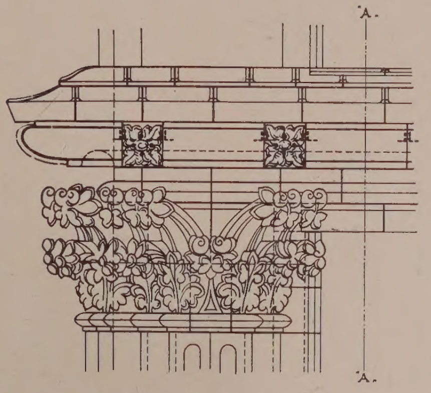
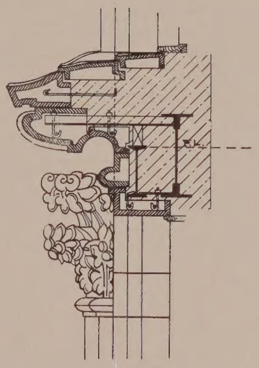
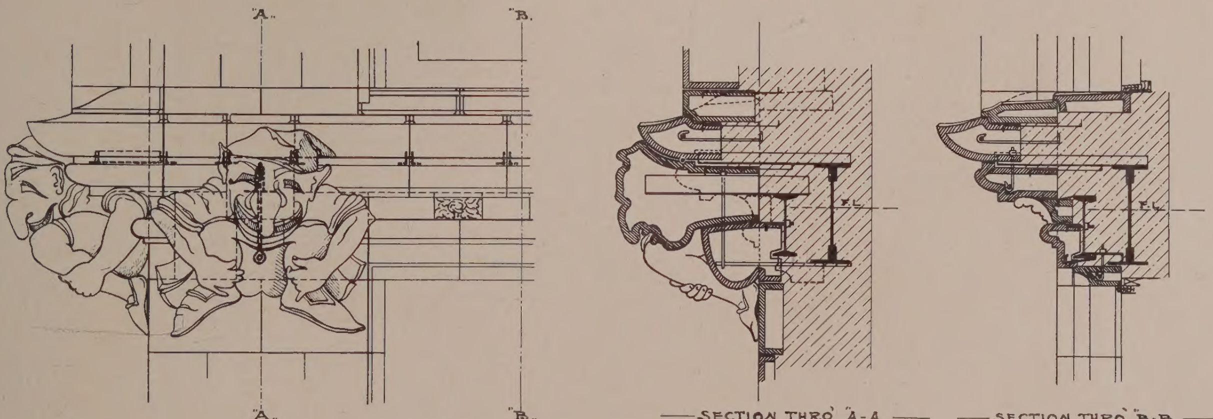


DETAIL OF 28TH STORY CORNICE



SECTION THRO' 'A-A'



SECTION THRO' 'A-A'

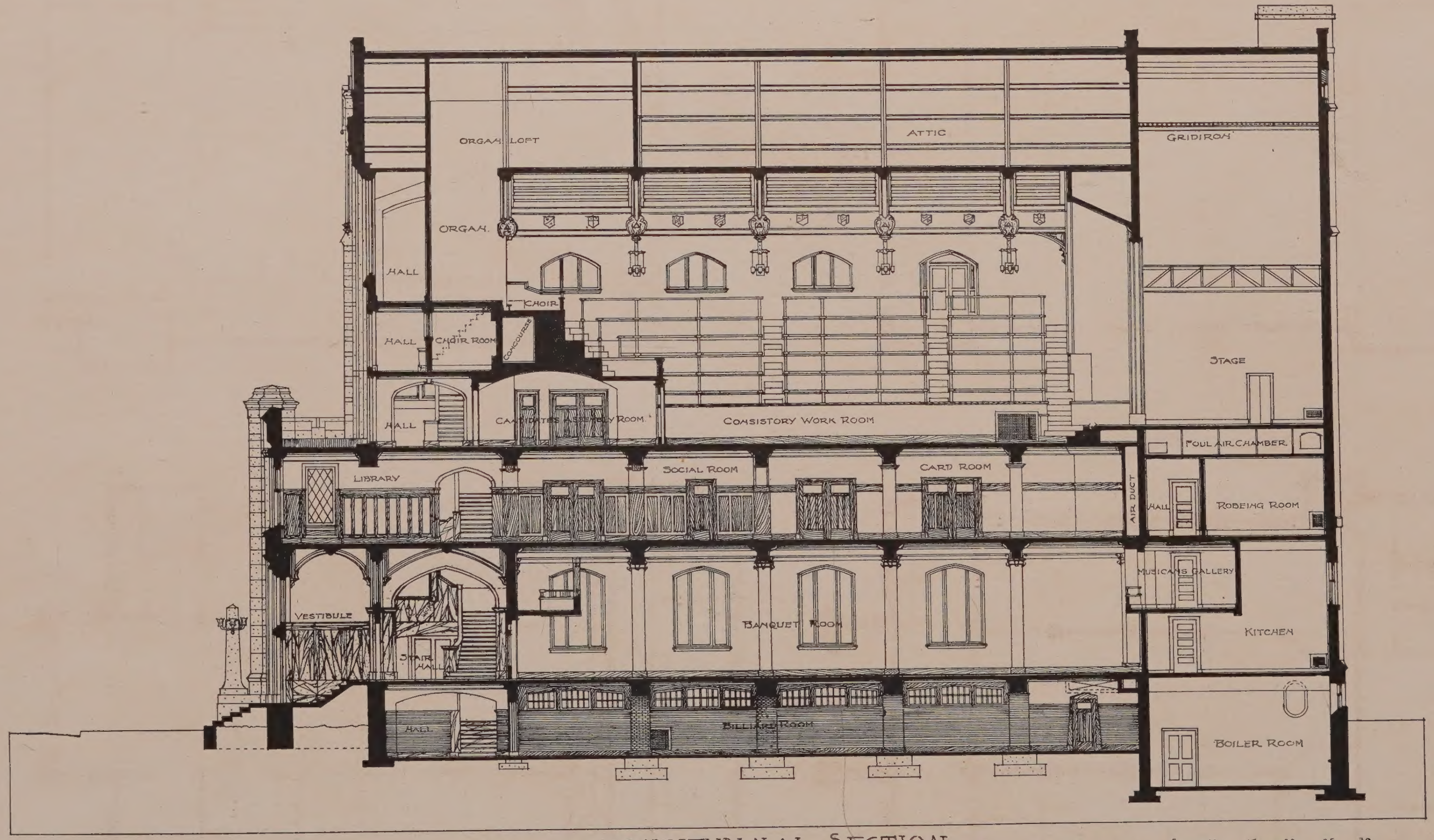
SECTION THRO' 'B-B'

DETAIL OF 23RD STORY CORNICE

TERRA COTTA DETAILS, LIBERTY TOWER, NEW YORK.

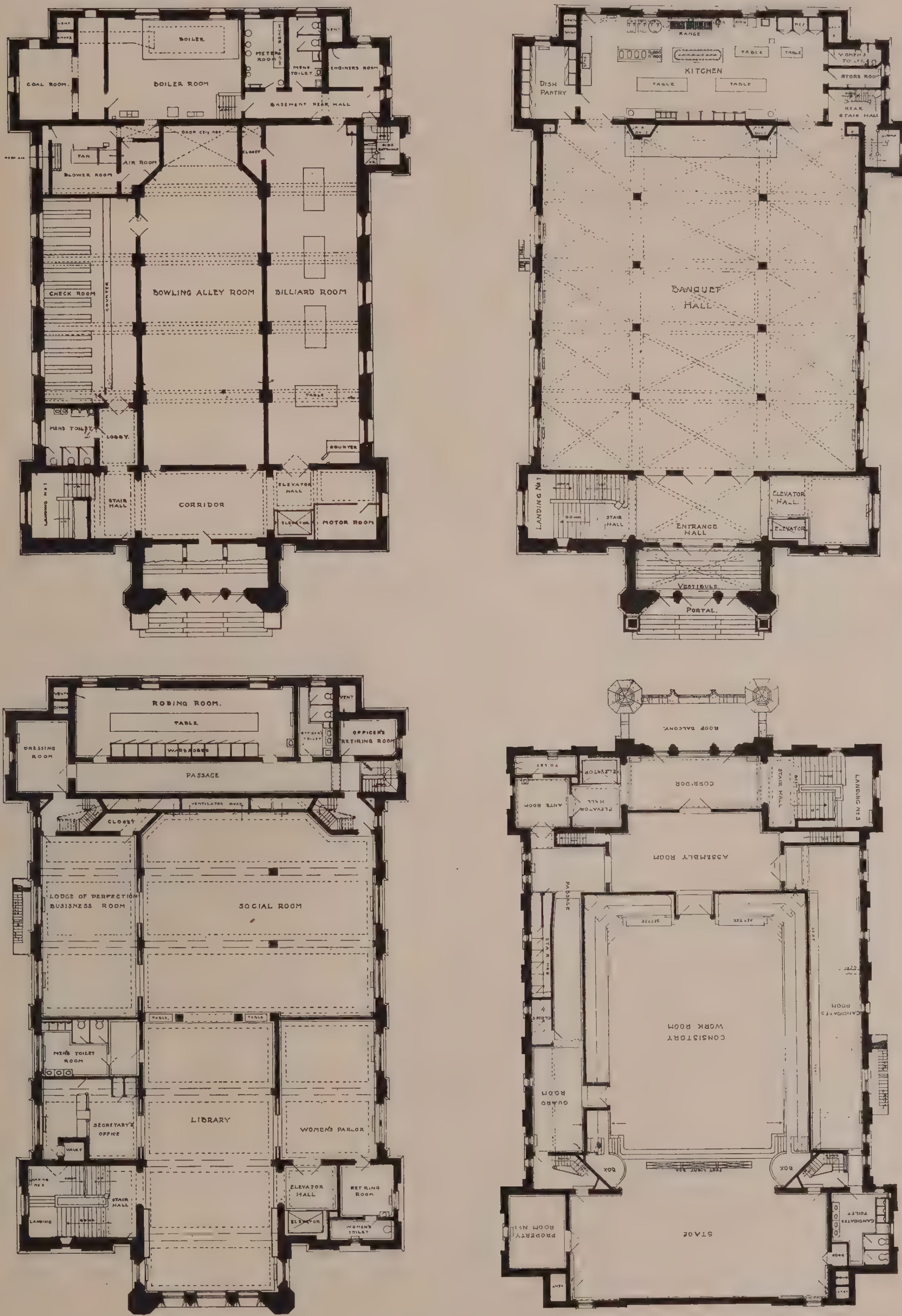
Atlantic Terra Cotta.

Henry Ives Cobb, Architect.

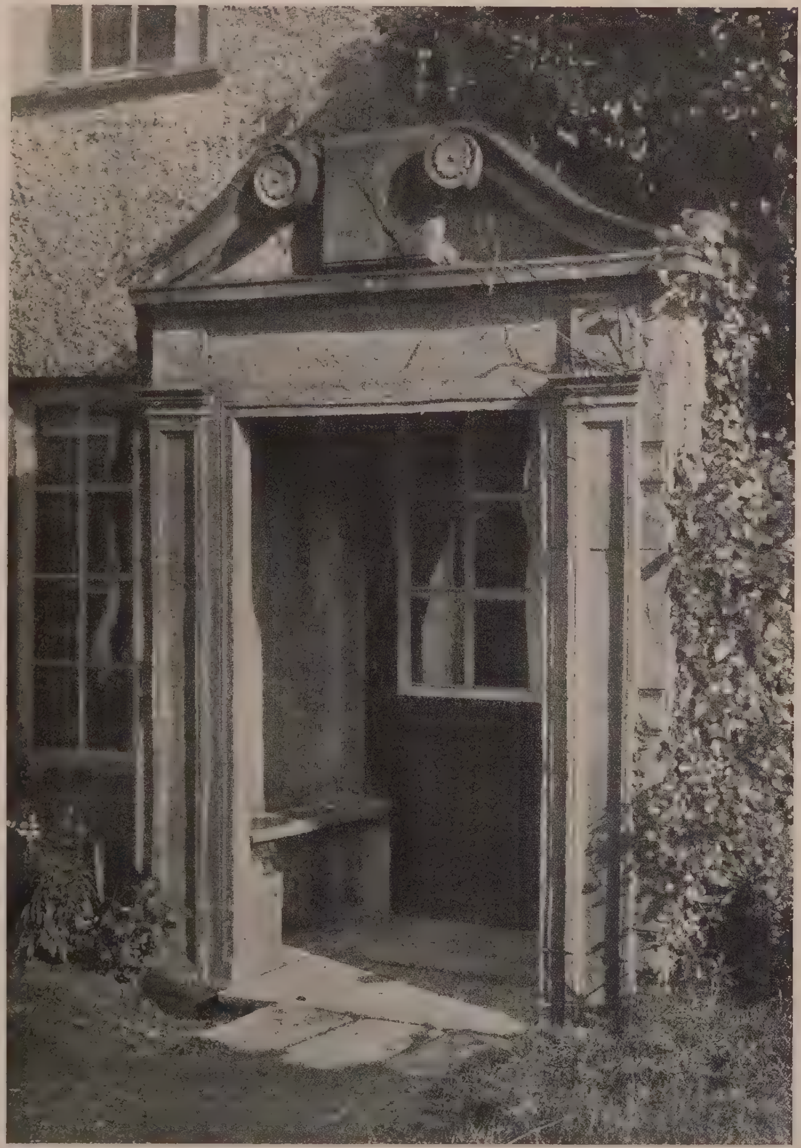


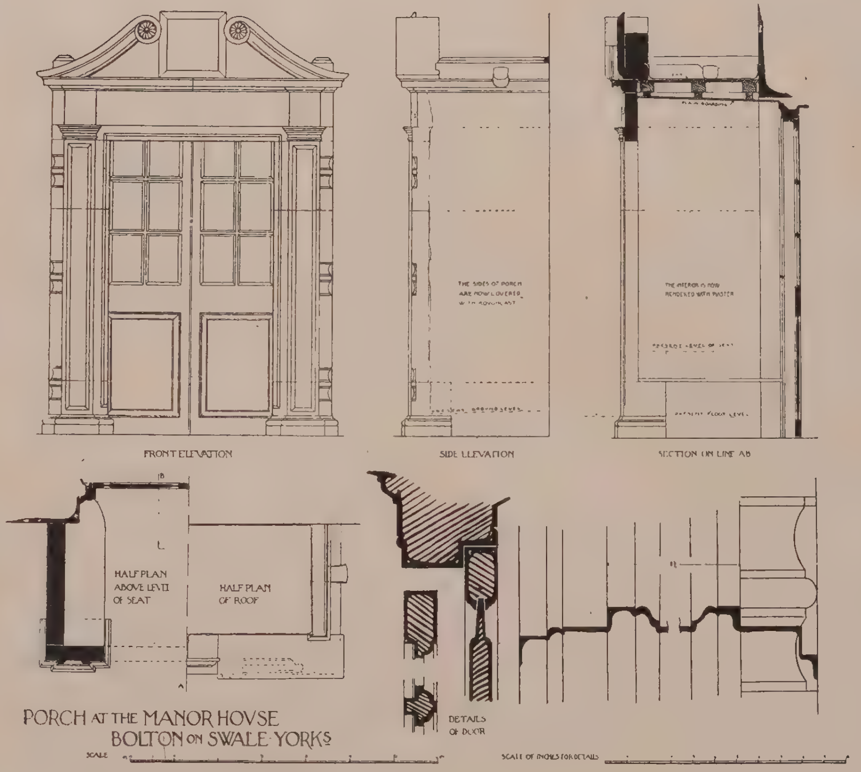
~ LONGITUDINAL SECTION ~
FORT WAYNE SCOTTISH RITE CATHEDRAL

MAHURIN & MAHURIN ARCHT
FORT WAYNE IND. ~ ~



PLANS, SCOTTISH RITE CATHEDRAL, FORT WAYNE, IND. (Plates LXXVI, LXXVII). Mahurin & Mahurin, Architects.

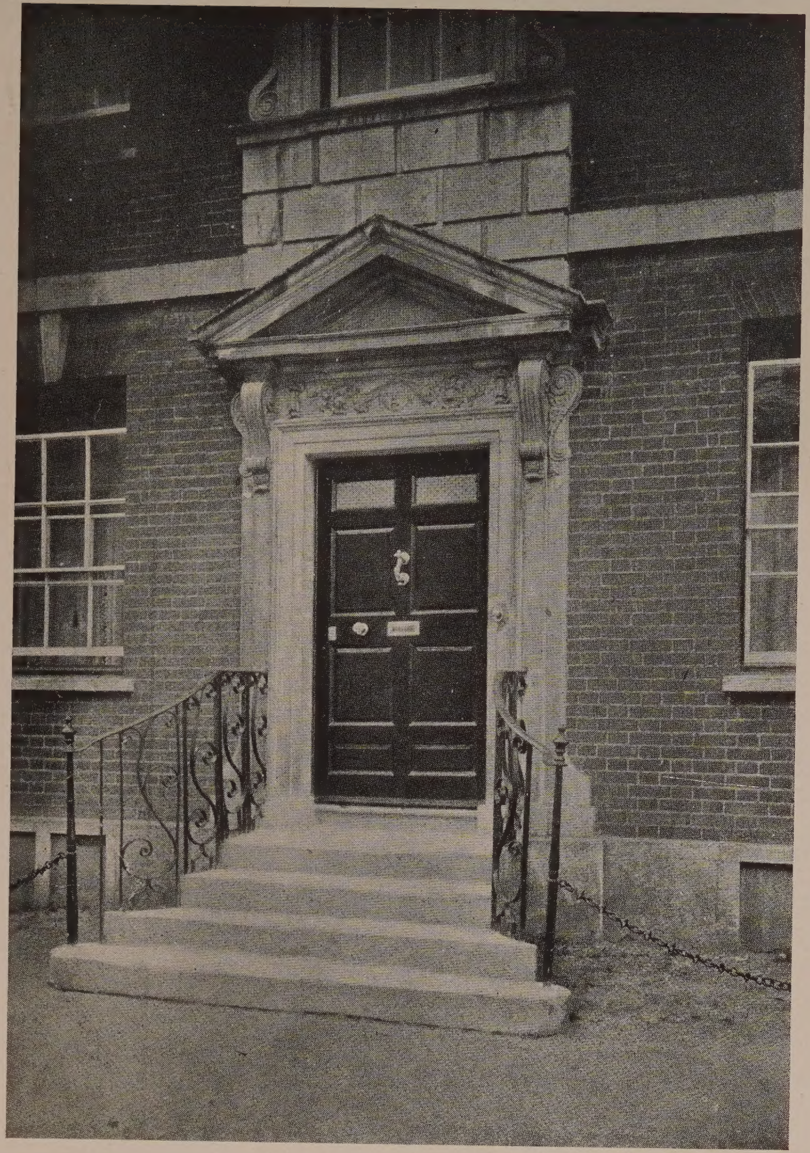




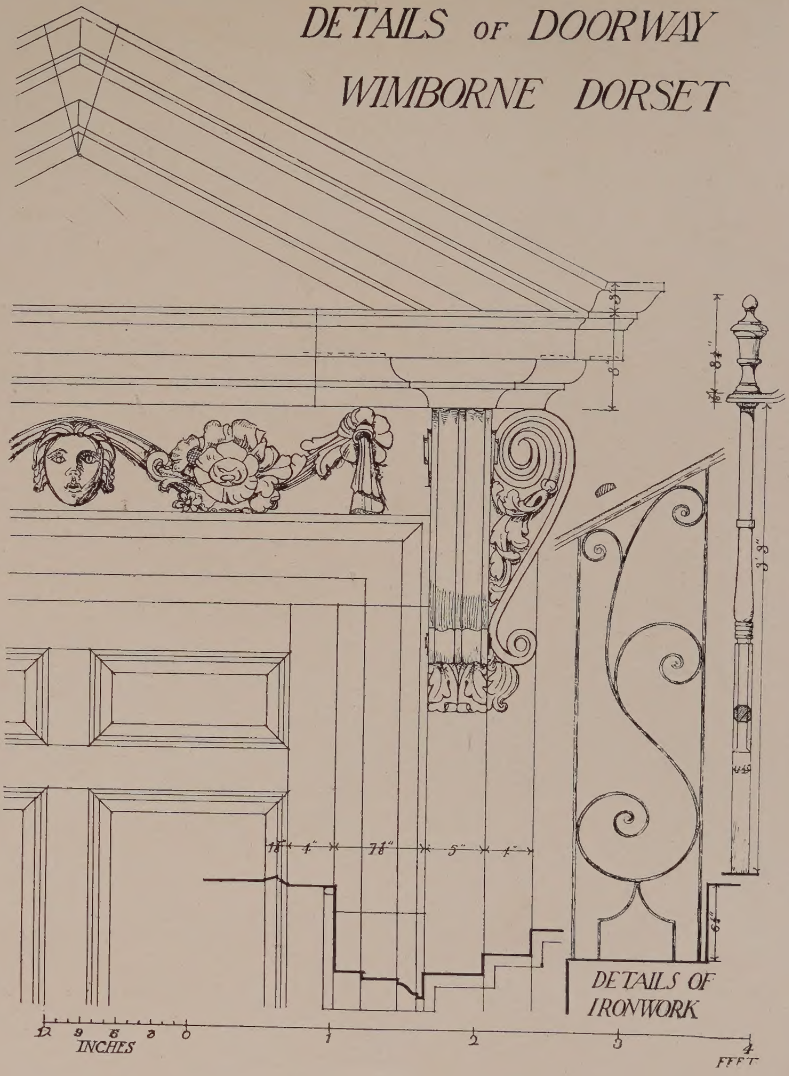
FRONT ELEVATION
SIDE ELEVATION
THE SIDES OF PORCH ARE NOW COVERED WITH ROUGHCAST
PRESENT GROUND LEVEL
SECTION ON LINE AB
THE INTERIOR IS NOW RENDERED WITH PLASTER
PRESENT LEVEL OF SEAT
PRESENT FLOOR LEVEL
HALF PLAN ABOVE LEVEL OF SEAT
HALF PLAN OF ROOF
A
B
DETAILS OF DOOR
PORCH AT THE MANOR HOVSE BOLTON ON SWALE YORKS
SCALE
SCALE OF INCHES FOR DETAILS

STONE PORCH MANOR HOUSE, BOLTON-ON-SWALE, ENGLAND.

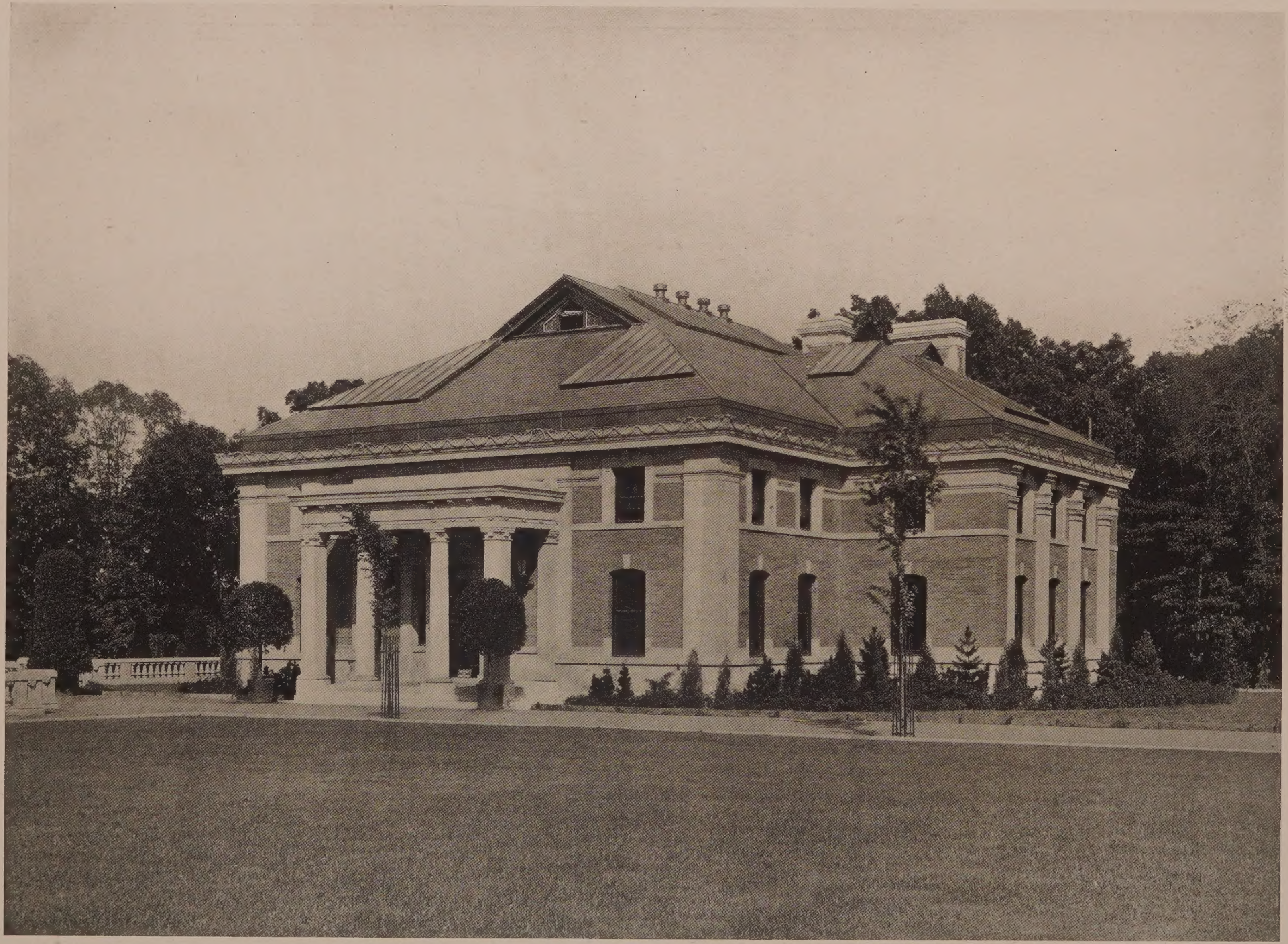
Measured and drawn by C. Winkworth Allen.



DOORWAY, WIMBORNE, DORSET, ENGLAND.



Measured and drawn by Theo. G. Scott.



ADMINISTRATION BUILDING, BRONX PARK, NEW YORK.

Kinnear Pressed Radiators.

Heins & La Farge, Architects.

(Continued from page 117)

with a width of 35 feet and a height of 26 feet, is equal in dimension and equipment to the most modern theatrical stage.

The entrance vestibule has a dark Tennessee marble wainscoting 7 feet high and groined ceilings in the vestibule and stair hall.

The stairways from the first floor to the basement and from the first to the second floor are Tennessee marble. The entrance and stair halls have Roman Mosaic floors, with Masonic emblems, and all floors throughout the building, except in the banquet hall, social rooms and stage floor will be marble, granite and cement. All other floors are quarter sawed oak and maple.

The heating system is by vacuum steam, both direct and indirect, with a large steel blower, operated by electric motor to supply fresh air and ventilation to the building, changing the air every fifteen minutes. The ventilation is controlled by an automatic temperature regulation system, in which is also provided, that when the Consistory Auditorium is being used the Banquet Hall may be cut off and vice versa, thereby concentrating the ventilation directly to the rooms occupied.

In all Masonry, form and color is used to exemplify the teachings and virtues.

The principal windows, except those on the second or social room floor are filled with opalescent art glass, the prevailing tone being a deep golden amber. These windows are designed to harmonize with the architecture and Masonic spirit of the building, with ornamentation and emblems symbolic of Scottish Rite Masonry. The Memorial windows on the west side of the first floor are emblematic of the progress of man from youth to old age, and the several Masonic virtues, particularly those of Life, Truth, Justice, Faith, Hope and Charity.

Over the inside vestibule doors, forming a part of the entrance hall is a large memorial art glass transom, with the emblem of an active 33rd degree mason and figures of Faith and Hope.

The lighting fixtures are treated with decorative art glass, similar to that used in the windows, thus preserving a continuation of the color tones of the windows, creating a soft mellow atmosphere in the building.

The decoration of the walls, and principally those of the Consistory Auditorium, are in warm gray tones, softly emphasizing the particular elements of the constructional work, and preserving the spaciousness and loftiness characteristic of the cathedral.

The decoration of the arch forming proscenium to stage, is laid on a field of gold, yellow the spiritual color, with interlacing vines, symbol of fraternity, the wild rose, typifying the Rose Croix or Faith, and oak leaves, the victories and strength of the Crusaders, mingled between are represented the titles and emblems of all the degrees from the fourth to the Double Eagle of the thirty-second, which crowns the apex of the opening, each typified with its individual colors, supported on either side with chivalric figures of St. John and St. Andrew.

A large mural painting, with allegorical figures, symbolizing Charity, occupies a place in the entrance hall over the doors to the banquet hall.

At the north end of the Consistory Ampitheatre is the grand organ, which in size and volume is equal to any of the large organs in the country, and is provided with an echo organ and a set of twenty chimes. The acoustics of the Auditorium are perfect for every purpose. It is true, the soul of the world animates the materialism of modern life, and thus creates for itself a new language of power and beauty.

Nature is an alphabet with which to spell spiritual meanings; it creates such forms of wonder, mystery and beauty, as are sculptured on the walls of Egyptian temples, it assembles the stones of a cathedral according to laws as organic as those which determine the course of the stars. Architecture thus becomes a living art, for architecture deals in visible symbols, and visible symbols form the language of Scottish Rite Masonry.

STUCCO HOUSES.

BY A. G. CUTTING.

QUITE a number of years ago stucco was pretty generally used in certain localities but was finally almost entirely abandoned on account of the materials then used being unable to withstand the action of the elements, etc., and also because poor workmanship caused cracks and other defects to appear after a time. The writer has inspected a great many stucco houses in the past few years and found the greater percentage of them unsightly, due to discolorations produced by imperfect application. One of these old stucco residences contained a great many horizontal cracks which ran almost the entire length of the side. These cracks are about two feet apart and very pronounced. The whole area and sides and ends were very unsightly. Investigation showed that in nearly every instance these cracks had developed at a point where wire lath was lapped, and in many places less than a quarter inch in thickness of stucco was over these laps. By cutting out the cracks it was found that the metal lath was not even fastened solidly in place. It was very apparent that this trouble was not due to any fault of the material, but entirely to the application of the wire lath and stucco. In addition to the large cracks at the laps of the wire lath, there were a number of hair cracks throughout the entire area which were apparently caused by too much troweling of the concrete mass, as there was a frosting of Portland cement on some of the areas and the cracks penetrated just through this frosting. Other areas were entirely smooth and the hair cracks were not noticeable to any great extent. This shows how important it is to exercise care in application.

In another case a regular lime mortar plaster, without any Portland cement, was used for a scratch coat. A second and finishing coat consisted of a weak mixture of Portland cement and sand. The finished coat was only about ¼ inch thick and almost penetrated through to the scratch coat and disintegrated the lime mortar, and the stucco then came off in sheets. Here we have an example of the importance of applying a heavy coat of stucco.

In another case, in a small building near the shore, wood lath was used instead of wire lath. The scratch coat of material consisted of a regular scratch coat of interior plaster and a second coat of Portland cement, asbestos rock and short asbestos fibre. This second coat was very thin and the damp, salt air and moisture penetrated through the first coat. The lath on this building swelled and the stucco came off in sheets. Upon investigation the trouble in this instance was found to be due to the nature of the lath and the materials entering into the first coat.

These are but a few of the many instances which prove that most of the troubles experienced with stucco in the past were caused by not following proper specifications and employing competent men.

During the past few years there has again been a very marked tendency by the public to take up this class of construction, and unless care is taken in the selection of materials as well as following correct specifications, we are likely to have a repetition of past experiences with stucco. But if care is used in selection of the materials, second in mixing, and third in application, no exterior finish makes a more handsome and a more durable exterior finish for a building than stucco.

In the past stucco has been applied in two coats, the total thickness being about ½ inch to ⅝ inch, but past experience teaches us that one inch is by far better.

Another point of considerable importance is the color. A uniform color is rather difficult to obtain, but it can be secured if proper attention is given to the selection and mixing of the ingredients and the stucco is then properly applied. When Portland cement and sand are used it is very essential that the sand should be absolutely free from any organic materials which would have a tendency to discolor. This is also a difficult thing to be absolutely certain of, and the only way to be sure of this in all cases is to use, instead of sand, a mineral called asbestos, which consists of ground asbestos rock containing a large percentage of asbestos fibre. This material, when carefully mixed with Portland cement, as called for by specifications of manufacturers of this type of asbestos stucco, dries out a pleasing white effect and is more durable and elastic than can possibly be gotten by using sand.

The asbestos fibres in this stucco have a tendency to hold the water longer than sand would, thus giving the Portland cement ample opportunity to become properly set. In this way stucco mixtures are made that are more uniform in color and freer from cracks than is possible to get with Portland cement and sand.

It is also of vast importance that the ingredients be mixed very carefully and accurately and a sufficient amount mixed at one time to cover certain areas exposed to the same lights and shadows. For example, work should not be left in an uncompleted condition half way between windows or half way down the side walls for just as soon as this is done there will be a streak showing where the latter work was started. If it is necessary to do a certain given area at two operations care should be used to see that the materials are properly blended and the stucco floated or troweled to correspond exactly to that already done.

It is possible to manufacture concrete slabs that are free from cracks and that can be exposed to the elements for an indefinite period without disintegrating. Therefore, should cracks develop in well constructed stucco work, it proves that it is due to the settling of the building or to shrinking or swelling of timbers. By insisting on thicker stucco, the cracking will be reduced to a minimum unless the shrinkage of the timber back of it is very pronounced.

Stucco work can be made entirely satisfactory if the same thought and care are given to this part of the construction as is given to other parts of the building.

The price of lumber is rapidly advancing and the desire for fireproof construction especially in suburban districts as well as the artistic effect which can be gained from the use of stucco, should make the demand for this type of construction rapidly increase.

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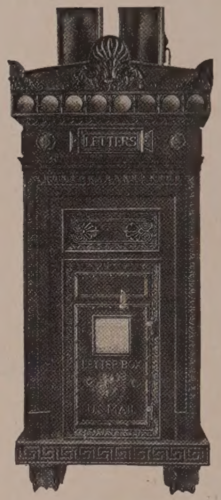

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